

ALEXANDER MELVILLE BELL

Some Memories

WITH FRAGMENTS FROM
A PUPIL'S NOTE-BOOK

REFERENCE

PUBLISHED BY THE
SCHOOL OF EXPRESSION
BOSTON

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THE UNIVERSITY PRESS, CAMBRIDGE, U. S. A.

AT COLONIAL BEACH

In Memoriam



HERE the great Potomac pauses
As it meets the coming sea,
And the mocking bird and robin
Greet the spring from bush and tree,
Here again we sit and listen
To thy loved Colonial shore,
While we hear thy voice still mingle
With its music e'enmore.

Farthest West and East remotest
With their laurel crowns have come
Here to join the praise of thousands
Who without thee would be dumb
All thy words to us are richer
And thy work far greater grown ;
But thyself more truly liveth,
Thou hast reached the great unknown.

As the broad Potomac widens
When it meets the broader sea,
Thou hast met Life's wider Ocean,
Thy great heart at last is free.
Still we feel thy joyous spirit,
Take thy courage as our own,
Send a happy cheer to greet thee
At thy place beside the throne.

S. S. CURRY

Alexander Melville Bell



HE foremost of all teachers of speech-science and the use of the voice, Alexander Melville Bell, passed on to the majority, where vision is clearer and language more perfect, the 7th of August, 1905, in Washington, at the home of his son, Dr. Alexander Graham Bell.

Teachers of every method of elocutionary training had long recognized Professor Bell as leader of the profession. His studies, discussions, and discoveries have thrown light upon every department of phonological science and use of the voice in speaking. Every teacher of voice or of speech has been directly or indirectly influenced by him. He dignified the profession of teaching speech. He sent forth his ideas and discoveries in the broadest and truest scientific spirit. Without any ambitious personal aim, he endeavored to

aid all, independent of any hope of financial gain.

Professor Bell's first book was published in 1845. During his long life he printed in all forty-eight works. A mere glance at the titles of these show how wide was the range of his investigations, and how various were the needs he sought to meet, from "Visible Speech" to his little book on stammering; from his "Universal Alphabetics" to his "Emphasized Literature and Sermon Reading"; from his "Principles of Elocution" to his "Visible Speech Reader"; from his "Sounds and their Relations" to his "Steno-Phonography."

Sixty years after the printing of his first book, when I saw him for the last time, he looked into my face and inquired about my work, and showed all the interest of a young man in every step that was being taken. To the last, he was investigating and preparing something that would make his great work simpler and clearer to his fellowmen.

To me Professor Bell was one of the great teachers of the world. So many-sided was he that it is difficult to speak of him in terms which will not be regarded by the stranger as exaggerated,

while so deep is the impression made by his life and work upon my heart that I feel almost as if I were writing a tribute to my father.

He had an intense desire to remedy every defect of speech, to find the real cause of every impediment, and his highest pleasure was found in the recognition of some peculiar element in expression or the effect of some simple exercise in remedying a fault.

The accuracy of his ear was to me something marvellous. I have known but one who had an ear equal to his own; and that was Dr. Graham Bell, his son.

It was not, however, mere accuracy of ear that gave him his great critical power. He had the deepest insight into needs, and judged a pupil from many points of view.

In addition, he possessed marvellous flexibility of voice and skill to indicate and to illustrate every peculiarity; and to crown all, his perseverance and patience in endeavoring to lead students to overcome their faults have rarely, if ever, been equalled.

He was entirely without professional jealousy; he rejoiced at successful work, no matter who did it or in what de-

partment it was accomplished. When anything came to his attention which indicated selfishness or a lack of sincerity, he was deeply pained. To the last he showed great interest in every effort to advance, elevate, or in any way dignify any department of teaching speech.

Of all my teachers, numbering fifty or sixty in different parts of the world, he has perhaps had the greatest influence over me. His joyous and magnetic personality, his intense earnestness, his unerring accuracy, depth of insight, broad sympathy, generous scientific spirit, love of truth, and perfect frankness were sources of profound inspiration not only to me, but to all who studied with him.

At every turning-point in the manifold complexities regarding the work I have endeavored to carry on, his advice was, as far as possible, the first to be sought, and his counsel was weighed against that of all others.

Whenever I published a new book I awaited his criticisms with eagerness. No word spoken by any one, whether of approval or of adverse criticism,—and he frankly gave me both,—had so much weight as his. The fact that his point of view often differed from my own

made his counsel the more valuable. For over a quarter of a century I never wrote to him without receiving a response to all my questions.

His love for the truth transcended all else in his nature. When I endeavored to explain my own views or the results of my studies, or if I expressed a doubt regarding any particular point, I never saw any one more teachable, more simple and childlike. He could look at a subject from a point of view entirely different from his own.

For example, I could not agree with him on the subject of Rhythm. He said to me once, during one of my first lessons with him: "Beware of rhythm. It is delusive, and any attention to it will result in a fault. It leads a reader to go up and down with no regard to the meaning of a passage. It produces sing-song. Pupils will be sure to have too much, hence disregard it as far as possible."

I contended, however, that there was a natural rhythm as well as an artificial rhythm, and that if rhythm were regarded as belonging only to song, or to the continuous flow of sound, or to an alternation of strong and weak pulsations of tone, he was right, but if we recognized it as

an alternation between silence and speech, between the taking and the giving of an idea, then rhythm was one of the greatest aids in vocal expression, something that must be developed, and that natural rhythm furnished the best means of correcting the artificial rhythm expressed in sing-song. He smiled at this and said: "Perhaps you are right. Go ahead,— I would not interfere in the least with your convictions."



LEXANDER MELVILLE BELL was born in Edinburgh, Scotland, March 1, 1819. His father, Alexander Bell, was a distinguished elocutionist who began his work in Edinburgh, but later taught in London until his death in 1865.

For about twenty-five years Alexander Bell was head of elocution in London. His son, Alexander Melville Bell, was leader of all speech-instruction in Edinburgh, as was his other son, David Charles Bell, in Dublin, Ireland.

In answer to one of my letters to Professor Melville Bell, in which I asked him regarding books on Elocution, and especially regarding those in the British Museum, he wrote among other things: "From 1840 to 1843, when I was preparing for an independent professional career, I sought to supplement the "family knowledge" which I possessed by the study of all the books I could find by predecessors in the profession. But so far as I could discover, there did not then exist in print any complete directory on

the subject. The processes of articulation did not seem to have been practically treated by any author. I was thus led by original investigation from my own organs and those of my pupils. I cannot, therefore, direct you to any works of earlier date containing more than hints and general observations. . . . You will have no difficulty in getting access to the Oxford libraries or to the great library of the British Museum. I was for several years a reader in the latter."

This letter dropped an indirect hint as to the thoroughness of Professor Bell's studies at that early age of twenty. In fact, he discovered, at the age of twenty-three, new facts regarding articulation.

To the last, Professor Bell was a very earnest and thorough student.

"You ought to keep better hours and take better care of yourself," he once said to his son, Dr. Graham Bell.

"Yes; what time did you retire last night, father?"

"Oh, I went to bed at two o'clock," answered his father.

"Well, I quit work," replied his son, "and retired only two hours later."

A Scottish clergyman, and an intimate friend of Professor Bell, Rev. David

Macrea, has given an account of the great discovery of Visible Speech:

"I happened to be at his house on the memorable night when, busy in his den, there flashed upon him the idea of a physiological alphabet which would furnish to the eye a complete guide to the production of any oral sound by showing in the very forms of the letter the position and action of the organs of speech which its production required. It was the end toward which years of thought and study had been bringing him, but all the same, it came upon him like a sudden revelation, as a landscape might flash upon the vision of a man emerging from a forest. He took me into his den to tell me about it, and all that evening I could detect signs in his eye and voice of the exultation he was trying to suppress."

Professor Bell first taught his Visible Speech to his sons, and later gave a public demonstration before many educators.

He began his work of teaching in Edinburgh by giving instruction to classes in connection with the University and New College. After the death of his father, Professor Bell removed to London, where he received the appointment of Lecturer in University College. He remained in London until 1870, when, after the loss of two of his sons, he determined, on account of the delicacy of the health of

his only remaining child, Alexander Graham Bell, to remove to America. He came to Canada by the advice of friends, and settled at Tutelo Heights, near Brantford. He had previously visited the United States, and had already given three courses of lectures, two of these delivered at different times before the Lowell Institute, Boston.

It was here, at Tutelo Heights, that Dr. Graham Bell, with his long hours spent in outdoor air, was restored to health. Here, too, is the old pole upon which his first experiments for the telephone were conducted. On this pole, which is often visited by strangers, will be found tacked up various notices and advertisements. One of clothes-wire was found recently stuck on the pole, stating that a large supply had been received by a certain dealer. "There is no danger," it stated, "of the supply being exhausted, as was the case when Dr. Graham Bell bought up all the clothes-wire in the town for his experiments on the telephone."

Dr. Graham Bell was so improved in health that he accepted a position in the Faculty of Boston University School of Oratory at the opening of that institu-

tion in 1873. It was my great privilege, when I was a student in Boston University, to hear, in the autumn of 1873, his opening lecture.

It was this lecture that first aroused me to the possibilities of the science of voice, and gave me an outlook and an inspiration which have lived with me during the thirty-three years that have passed since that hour.

After the telephone was discovered, perfected, and patented, Dr. Alexander Graham Bell removed to Washington, D. C. The attachment among the members of the Bell family was unusually strong. Dr. Graham Bell's love for his father was something very rare indeed.

It gave the son great pleasure to tell his father, once at Asheville, N. C., that a gentleman had taken them for two brothers travelling together. The genial humor and the happy relation of father and son afford one of the most beautiful pictures in the world to those who saw them.

They were once riding together when the son said:

“Father, the discovery of visible speech was far more important than the discovery of the telephone.”

The old gentleman quietly took his cigar from his mouth and said:

"Well, Alex, there was not so much money in it."

It is not surprising that such affection caused the son to persuade his father to remove from Canada to Washington.

The discovery of the telephone took place while I was a student of Dr. Graham Bell. My studies were interrupted, greatly to my regret. A few months after his father's removal to Washington I met the father for the first time, and took my first course of studies with Professor Bell. Twenty-five years have passed since that July morning when I took my first lesson. But a quarter of a century has only deepened the impression made upon me by that great personality.



ROFESSOR BELL will be known to coming generations on account of his great discovery of visible speech. To us who studied with him, great as this achievement is, his methods of teaching and his deep insight are as great, if not greater than any of his achievements; and above all towers his great personality. But the name of a great teacher, as the name of a great actor, is written in water. His life flows into the lives of those he taught. Even his published method will be unread and forgotten. Yet what class of men yield a greater influence?

To those he taught, Professor Bell is the great teacher. To the world, however, he will be known as an author, as a scientist, as the discoverer of a method by which speech could be recorded and scientifically taught even to the deaf.

His discovery of the simple method of recording and studying the elements of speech profoundly moved the few who knew enough of the nature of language to appreciate it.

Alexander J. Ellis, of the British Philosophical Society, who gave his whole life to the investigation of the problem of speech, said of this discovery:

"I have full and distinct recollection of the labors of Amman, Du Kempelen, Johannes Muller, K. M. Rapp, C. R. Lepsius, E. Brucke, S. S. Haldeman, and Max Muller. To those I may add my own works of more or less pretension and value. . . . I feel called upon to declare that until Mr. Melville Bell unfolded to me his careful, elaborate, yet simple and complete system, I had no knowledge of alphabetic as a science. . . . Alphabetic as a science, so far as I have been able to ascertain,—and I have looked for it far and wide,—did not exist . . . I am afraid my language may seem exaggerated, and yet I have endeavored to moderate my tone, and have purposely abstained from giving full expression to the high satisfaction I have derived from my insight into the theory and practice of Mr. Melville Bell's 'Visible Speech,' as it is rightly named."

I met Dr. Alexander J. Ellis in his study, in London, in 1880, and can never forget his words of appreciation of Professor Bell. They fully accorded with this printed statement. He could not agree with Professor Bell regarding all of his vowels. For example, he said he could not see the compound character of the "long I," especially the back-of-the-

tongue character of its beginning. This seemed most strange to me, for there is no point clearer to my ear in Professor Bell's insight into the nature of speech than his analysis of this common diphthong.

What is Professor Bell's Visible Speech? All who read this little brochure will of course be familiar with it, but if any one happens to read it over who has not mastered visible speech, he should at once procure of the Volta Bureau one of Professor Bell's books, and give it enough time not only to realize what it is, but to get the insight which its mastery gives into the sounds, not only of his own, but also of other languages.

Professor Bell called the results of his discovery a universal alphabet, and this it is. Instead of making artificial signs that have no relation whatever to speech, he took lines that were a delicate suggestion of the organs that produce the element. For example, a curve bending forward in the same direction as the lip stands for the lips; a curve with the bend downward stands for the tip of the tongue; a curve with the bend upward, for the top of the tongue; and a curve with the bend backward, for the back of the tongue. Two parallel lines represent

the tone passage. A straight black line is the sign for voice, it being a picture of the glottis in the act of producing a tone. He had also other marks to stand for unusual elements.

"P," for example, was a curve forward; the ends of it extended backwards, and as "P" is closed there would be a light mark across the line standing for the tone passage. "B" would only differ in having the sign for voice inserted in the centre.

The voice sign for vowels is made perpendicular, and the part of the tongue indicated by a dot placed before when it is a front-of-the-tongue vowel, behind, when a back-of-the-tongue vowel, and both before and behind when it is a middle-of-the-tongue vowel. The dots are also placed at the summit when the part of the tongue primarily concerned in the vowel is high, and low when the tongue is low, — at both ends because it looks better when the part of the tongue is in a central position.

There are certain vowels which have the tongue not only high, but widened. This is represented by the dot being given with an open mark like a curve instead of a dot. The vowels also which are modified

by the lips have a little mark across the centre to indicate a modification by making the passage small at the lip.

These elements can accordingly record thirty-six vowel positions, to say nothing of compounds or combinations of these. Only about one-half of these possible vowels are found in normal English, but Professor Bell had such control of his tongue and lips that he could sound all these thirty-six possible vowels.

This simple plan enables any one to observe speech with his eye as well as ear; hence the name Visible Speech. Every one who studies it discovers with some surprise the peculiar nature of speech. Eye and ear are so co-ordinated by its aid that speech can be understood and realized in one-third of the time usually required.

Such a plan gives not only an objective record, which is accurate, and which ensures a more adequate grasp of the nature of speech, but it secures accuracy of ear and the use of the eye to note just what is done in uttering any element. Accordingly, to one studying a foreign language, the method is equal to the addition of at least one other sense, enabling him to master the peculiar sounds in any lan-

guage in a far shorter time than by the ordinary method.

For more than a century many reforms of the English language have been suggested, but the trouble with all such reforms, including the latest, which has been patronized by Mr. Carnegie, is a failure to recognize the fact that while we have from forty-four to forty-eight sounds in the English language (I think forty-eight, though most people discriminate only about forty-two or forty-four), yet for these elemental sounds we have less than half that number of letters. Of our twenty-six letters "X" stands for "ks" or "gz," and has no sound of its own; "c" is only "s" or "k"; "j" is "dzh"; "q" is a "k" and a breath "w"; and even "h" is only a breath which has no shape of its own. Pronouncing with two or three vowels we find it only breath; the shape is the following vowel. But including "h," we have but twenty-two letters to stand for the complex elementary sounds of the English language.

No amount of simplifying spelling can ever remedy this original defect. Over one hundred years ago Benjamin Franklin suggested the leaving out of letters that have no sounds (he made the mis-

take of including "w" in this list) and adding eight or ten more letters. He failed to recognize the number of sounds in the language by twelve or fifteen. But in this he is hardly an exception to the scholars even of our own time. In fact, his plan was far more practical than has recently been proposed.

In any reform in the English language we meet the difficulty of not having enough signs, and also a failure on the part of even scholars to recognize the sounds of the language, and only by a method like Professor Bell's can a person be led to discriminate the elements.

The difficulty in English is deeper than its spelling. We have no ideal language in the world. Among all the achievements of human genius, it is strange that the number of incongruities and oddities of human dialects have not, until recent years, awakened endeavors to develop an ideal language.

Professor Bell discovered, not only for English but for all languages, a universal alphabet, which is applicable to all for the purpose of recording their elements, and by far the most perfect that has ever been suggested. His Visible Speech will not be superseded by Esperanto or a per-

fect language which is yet to be invented. His field is totally different. His is a method of recording all languages, and will apply to the crudest language as well as to the most perfect and ideal language that can be invented. This indicates the superiority of his method of recording sounds.



REAT as has been the appreciation of Professor Bell's work for mankind, the value of his discoveries and achievements has been only partially realized. When he made his great discovery of visible speech, he generously offered to the British government all copyright or claim to the universal alphabet. He pleaded for an "authorized investigation," but no attention was paid to his request or to his great work, and consequently he failed to obtain a hearing. In the Preface to his *Visible Speech*, "The Science of Universal Alphabetic," issued in 1867, a single question seems to us to have come from his throbbing heart full of the realization of the possibilities of Visible Speech to education and human progress: "Does not the fact that an offer of such a nature failed to obtain a hearing indicate a national want, the want, namely, of some functionary whose business it is to investigate new measures of any kind which might be presented for the benefit of society?"

What a transformation might have been made in the knowledge of our language, in the methods of improving speech, had there been any recognition of this great discovery!

A French gentleman who has made no discovery which can for a moment be compared with those of Professor Bell, is now receiving assistance from the French government. If Professor Bell had been born on French soil the recognition of the nature and importance of his work would have been far more speedy than that accorded to him by the slow Anglo-Saxon.

One of the first applications of Professor Bell's discovery was the aid it rendered to the establishment of a truly scientific method of teaching speech to the deaf.

Many attempts to teach the deaf to speak had been made before Professor Bell's discovery of visible speech, but the work was very imperfect and unscientific. Even after Professor Bell's discovery, for a long time many sneered at the idea of speech being taught to those who had been born deaf. I remember an article by a prominent gentleman proving to his satisfaction the impossibility of it. This was

written less than thirty years ago. Professor Bell had all these prejudices to meet. Those who trained the first mutes to speak met with difficulties which only a few can appreciate.

These difficulties were not so great in getting the tongue and the vocal organs of the mute to act properly, as to overcoming prejudice.

The weird music of Helen Keller moves me almost to tears; and I always feel that her words are the supremest monument to Professor Bell.



THE application of his work to the teaching of speech to the deaf has been discussed frequently by those who know its complex history and its many difficulties,—those who are actively engaged in the philanthropic work of teaching the deaf in different institutions throughout the country; and I leave to them the task of doing justice to this department of his labors.

It is my object to call attention to the service of Professor Bell to general education. In fact, I sometimes feel that the universal acceptance of his work for developing speech by deaf mutes has overshadowed its broader helpfulness in general education, in the study of foreign languages, and as a means of realizing the real elements of speech, and of improving the voice and the utterance of one's own language.

Many seem to regard the application of visible speech to the teaching of speech to the deaf as its only use, and as the real life-work of Professor Bell. Far be it

from me to undervalue in the least the importance of this work; but I wish to show that this is not the only application of visible speech or the only service of Professor Bell to mankind.

How strange it seems that only in the schools of far-off Japan do we find even an approximate official recognition of the true value of Professor Bell's visible speech in the study not only of foreign languages, but of the native tongue.

Among the many notices of Professor Bell and his work which have appeared in different parts of the world, I choose this from the "Trade Sun," of Tokyo. It was written by Professor Ezawa, Assistant Minister of Education, and translated for me by Mr. K. Sakatsuine, M.A.:

"Alexander Melville Bell, the great educator, author, and scientist, died at Washington, D. C., August 7, 1905, at the home of his son, Alexander Graham Bell.

"Alexander Melville Bell was eighty-six years old when he died. He was taken sick at his summer home at Colonial Beach, Virginia. A great many physicians were summoned to his bed, but there was no recovery. Professor Bell is well-known all over the civilized world on account of his invention of Visible Speech, by which the deaf and dumb, or those who have lost their hear-

ing from disease, and consequently their voice, could speak and understand the words of others.

“ Alexander Melville Bell was not an American. He was born in Edinburgh, Scotland, March 1, 1819. His father, Alexander Bell, was a teacher of elocution who distinguished himself in the science of language. His son, Alexander Graham Bell, has done a great work for human progress, by his invention of the telephone, which has been a great blessing to all mankind.

“ When Alexander Melville Bell was very young he already showed his talent for elocution. When he was twenty-three years old he invented a new theory of articulation. Afterward he studied in Edinburgh University, and taught there about thirty years, during which time he invented Visible Speech. In 1865, when his father died, he came to London and endeavored to secure a wider recognition of his Visible Speech. In 1868 he came to Boston and lectured several times before the Lowell Institute, by which he became well-known among Americans. Because he thought that by coming to America he might have greater opportunities for his Visible Speech, he emigrated to America, and in 1881 he moved to Washington.

“ He wrote a great many books concerning elocution and articulation. His last work was written in 1898. Thus his authorship continued from 1845 to 1898, by which we can see that he gave his whole life and energy and devotion to the science of speech. Throughout the civilized world he is considered the greatest authority in this department of knowledge and education.

“ Not only was he well-known as a scientist,

but also as a philanthropist. He was a member of a great many charitable associations, and about eleven years ago he gave up his summer home to the orphans and sick people, that they might spend the summer by the seashore."

The writer of this article, who from his position as Assistant Minister of Education in Japan is high in the counsels of the great empire, concludes with words which show that his compliments are founded upon knowledge and personal experience:

"When I was young I studied Visible Speech with Dr. Graham Bell, in Boston, and from that time until now I have been studying it continually and have found it a great aid in instructing our people in the mastery not only of other languages, but their own. I regard Visible Speech as a great gift to the race, and honor Professor Alexander Melville Bell who discovered it. I felt deep sorrow when I heard the news of his death, so I write this short sketch of his life to show my appreciation and recognition of this great man, whose life has been a blessing to mankind"



THE power of Professor Bell's visible speech to aid others beside deaf mutes may be illustrated by its helpfulness to missionaries. About a year ago twenty-five missionaries, sent out by a single religious denomination, departed on one steamer for their work. I estimated that every one of these missionaries might have saved a year of hard work, to say nothing of the consequent gain in efficiency, if they had received even a month or two of training in Professor Bell's Visible Speech.

Many of these missionaries were going to China to speak in a language where one syllable, by various modulations of the voice, can be turned into a long sentence. "Ba," for example, by being given different inflexions, without changing the pronunciation, can be made to mean, "The princesses gave the prince a box on the ear."

Even in the Japanese language there are certain words which may be spoken in a way to suggest a total difference in meaning. These discriminations are so

delicate as to be wholly lost to an American with a poor ear.

A Japanese gentleman of culture once told me a story of his boyhood. A group of Japanese boys, of which he was one, entered the chapel of a missionary. Imagine the feelings of the boys when the missionary pounded out every word without any regard to the delicate elements of Japanese emphasis, and the shock that came to them when he tried to say, "May the blessing of God rest upon you," and really to the Japanese ear said, "May the blessing of paper rest upon you," the difference between God and paper being the quantity or inflexion of the last vowel of the word *kame*.

The very next day these Japanese boys were again agitated by another mispronunciation of this word. Though the missionary had been many years in the country, after his short address he made a short prayer, and this time, in pronouncing the same word, he spoke it not in the way to mean paper, but turtle, and instead of saying "almighty God," he really said "almighty turtle."

The gentleman continued: "We boys could hardly refrain from showing amusement, but we looked up at the master of

our school, who sat on the platform with an imperturbable countenance. He did not show the least outward recognition that anything out of the ordinary was happening, and with an effort we suppressed our laughter."

The Japanese are notedly polite, and they rarely reveal their feelings at such blunders, which are very common, nor do they often explain such mistakes to foreigners. In fact, with our imperfect ears and poor command over the organs of speech, they have found it almost useless.

Persons without an accurate ear can never learn to speak either Chinese or Japanese adequately. Certainly they can never preach effectively in such a language. Medical examiners and experts are called upon to test whether a person can endure the climate of some particular region to which one of the missionary boards may wish to send him; but who ever heard of a missionary society asking Professor Bell to examine a company of missionaries to ascertain whether they would be able to learn Chinese or Japanese, or what language they could most easily master. Such a thing was never done, and yet he could have told with more precision than could the doctor, regarding health, whether

such persons might not after two or three years have to be sent back, at much loss to the Missionary Board and with great personal grief at their failure, or be transferred to another field, from total inability to learn the language through lack of the faculty of accurately distinguishing modulations of sound.

Visible Speech gives a scientific basis for observation, thus supplementing the ear by the eye. By its aid the missionary can master any language in much less time than he can without being trained by this scientific method.

Mrs. Curry, who was a pupil of Dr. Graham Bell, trained a missionary to China, who was able to preach in Chinese in six months. This seems incredible to those who know the great difficulties in the way, but the technical training of this able student developed his ear and his power of observation in relation to the subtleties and methods of speaking and modulations of tone and was certainly an important aid to him, if not the means of his success.

One with the least understanding of the marvellous helpfulness of Visible Speech would sympathize with my feeling when I say I contemplated the twenty-five mis-

sionaries mentioned above, with all their enthusiasm and earnestness, not with exultation, but with sorrow; because I knew from years of observation and experience that twenty-five thousand dollars at least could have been saved to the missionary society if these missionaries had mastered Visible Speech. What is of more importance, many individuals in that group of earnest missionaries could thus have been saved from disappointment and failure, and their enthusiasm might have received intelligent direction, to the infinite gain of the cause they represented,—a gain which cannot be estimated in money.

I once ventured to speak to the secretary of a missionary society upon the subject, but my words fell upon deaf ears. He seemed to think that he had some elocutionary enthusiast to deal with who did not know what he was talking about.

Do you ask how such assistance as that could be rendered? A little study of the nature of Professor Bell's Visible Speech, of the simple experiments which were made forty years ago, would convince any one of the truth of what I assert.

I once saw an illustration of the accuracy of the record which can be made

by an expert in Visible Speech. Two Japanese gentlemen were in the audience. One of these gentlemen went outside of the hall with an expert in Visible Speech. Then the other Japanese gentleman arose and gave a sentence in his own language, not known to his friend who had gone out, and translated it for us. It was simply, "It is a beautiful day." Another expert in Visible Speech wrote upon the blackboard the Visible-Speech symbols of the words in Japanese, though he did not understand the Japanese language. Then the other two gentlemen returned to the room, and the other Visible-Speech expert, who had not been in the room, and who also did not know the Japanese language, gave aloud the sounds represented on the board, and the Japanese gentleman who had accompanied him translated them. The variation was such as was natural in translation. Instead of saying, "It is a beautiful day," he said, "It is a fine day."



VER fifty years ago Professor Bell called attention to the unscientific methods of training stammerers. Those who knew him can imagine the enthusiasm and sincere earnestness with which he penned these words:

“A full consideration of the subject and a wide experience with all varieties of the impediment lead to the settled conviction that stammering is a habit only,—the formation of which may be entirely prevented by precautionary training in childhood; the growth of which may be easily checked before it is aggravated by the excitements of school; and the uprooting of which may be accomplished at any stage by intelligent care and perseverance.

“The stammerer’s difficulty is: where to turn for effective assistance. Certainly not to any pretender who veils his method in convenient secrecy, nor to any who profess to ‘charm’ away the impediment, or to effect a cure in a single lesson; not to any whose ‘system’ involves drawling, singing, sniffling, whistling, stamping,

beating time,— all of which expedients have constituted the ‘curative’ means of various charlatans; not to any who bridle the mouth with mechanical appliances,— forks on the tongue, tubes between the lips, bands over the larynx, pebbles in the mouth, etc. The habit of stammering can be counteracted only by the cultivation of a habit of correct speaking founded on the application of natural principles. Respecting these there is no mystery except what arises from the little attention that has been paid to the science of speech.

“ Instruction must be sought from teachers whose professional position is a guarantee against deception. If no encouragement were given by too credulous stammerers to the craft of unqualified ‘professors,’ respectable teachers would prepare themselves by special study for this important department of work, and the stammerer’s perplexity to find trustworthy skill would be at an end.”

In this way Professor Bell laid the foundation for a scientific treatment of stammerers. Why has there never been established a school for these unfortunates,— a school with an endowment, not upon a mere commercial basis, one with as great facilities as schools for the blind

or for the deaf and dumb or for other special cases? Why do schools still flourish which are practising methods enumerated here that were condemned as mere tricks, and of no genuine assistance? Why did a benevolent community fail to respond to his call?

The power of Visible Speech to aid missionaries and stammerers affords only two illustrations of the many applications of Professor Bell's discovery in education and in the amelioration of the race.



ROFESSOR BELL's struggle to make his Visible Speech known, and to aid all departments of language teaching, vocal training, and the correction of vocal and speech defects, made him my most sympathetic helper and adviser during my twenty-five years of endeavor to secure endowment for a technical school that would deal with all the problems whose solution he had initiated, and to the establishment of the methods to which he gave his life. His heart was still warm with his youthful enthusiasm. "I am glad to learn," he wrote me in 1887, "that the School of Expression is making good progress. . . . You must come to Washington and plead the cause in person. I can only say that I shall be very happy if I can in any way be of assistance to you and I am sure my son will be also."

During his whole life he never for a moment lost faith in what right methods of vocal and speech training could do for men, and his common-sense and good judgment recognized also the cause of our slow progress.

The little response I have met with has made me competent to sympathize with the long years of struggle and endeavor to get the English government to realize the possibilities of Visible Speech. In his own words possibly is found the explanation of the lack of interest which is almost universal regarding the importance of such a department: "It arises from the little attention that has been paid to the science of speech."

After the splendid endowment given by Andrew Carnegie,—of ten million dollars to encourage scientific investigations,—I wrote to Professor Bell that I thought I might have a chance to get some assistance in our investigations in the light of new discoveries in the motor centres and the new psychology; he responded at once with the following letter of endorsement to the President of the Carnegie Institution:

"I desire to call your attention to the case of Dr. S. S. Curry, which seems to be precisely such as was contemplated by Mr. Carnegie in founding his munificent educational endowments.

"Dr. Curry has long been a distinguished student and teacher of the art of speech. He has published much on the

subject, and has still much to add if he could be aided in publication.

"May I hope that you will commend Dr. Curry's work to Mr. Carnegie as deserving of pecuniary assistance."

One of the last letters he wrote in the interest of the School of Expression was addressed to the Treasurer of the Corporation of the School, Hon. N. J. Rust, approving the efforts that the members of the Corporation were putting forth for the further endowment of the School.

"MY DEAR SIR,—I desire to express to you my sense of the importance to the whole country of the 'School of Expression,' so ably conducted by Dr. S. S. Curry. This institution has earned the right to the most favorable consideration by its distinguished work during many years of struggle. Such an institution should not be dependent on casual sources of income, but should be sustained by an adequate Endowment Fund. The students of the School of Expression are now to be found in every State of the Union, exerting a refining influence on National speech. The parent School is thus worthy of National recognition in the forms suggested.

“ Surely some man of wealth will be found who will delight in associating his name with such an instrument of public good. The whole English-speaking people of the United States will join in honoring the man who will dedicate his fortune to this object. He will, at the same time, be the means of raising up an endless succession of orators to worthily celebrate his enlightened munificence from age to age.

“ Where is this man of wealth?

“ I suggest that an appeal be issued by you, as Treasurer of the School of Expression, until happily the man shall be found.

“ With best wishes, I am, yours very truly,

ALEX. MELVILLE BELL.”

One of the most joyous and unexpected events of my life occurred when Professor Bell, in celebration of one of his birthdays, sent a check to me for the work of the School, and with it

“ Words of so sweet breath composed,
As made the things more rich.”

“ I send this,” he wrote, “ as a testimonial of my appreciation of your efforts

to establish the study of the spoken word on a scientific basis."

Over the grave of my beloved master, I have no desire to enlarge upon my own efforts, and speak of these only to show to those who know nothing of the difficulties to be encountered how hard Professor Bell labored and what obstacles he met. This occasioned his kind words to me. He presented one of the greatest discoveries of the age to the attention of the English-speaking world, and the English government had no official whose function it was to investigate his discovery.

I can never forget the trembling lip, the quivering face, and the tear that came into the eye of the late Rev. William R. Alger when, in the course of a lecture at the School of Expression, he poured forth this tribute to Professor Bell:

"Hearing and speaking go together. The dumb are dumb only because they are deaf, and in these unfortunates, by teaching the vicarious eye to perform the office of the disabled ear, the tongue is at the same time taught to speak. One of the divinest miracles of the nineteenth century — a great, constant scientific miracle of genius and beneficence, — is the Science and Art of Visible Speech constructed by Professor Alexander Melville Bell, for the ennobling transforma-

tion and rescue of deaf-mutes from their disability. . . . From land to land around the world thousands of such afflicted persons learn to read the silent forms of the lips, and simultaneously cease to be deaf and begin to be eloquent ! Well may the author of such a world-wide miracle of beneficence afford, in his grand old age, to walk the streets unnoticed and unnamed while the newspapers are blazoning the portraits, and frantic crowds shrieking the honors of the champions of brawn and muscle."

These words, by one who gave much of his life to the investigation of the problems of speech, who journeyed to Paris to study with Delsarte, and studied every method he could hear of, and who died in the same year with Professor Bell, were spoken out of a full realization of the sad lack of insight into speaking in modern times. Those who think that the words went too far do not know the true significance of Professor Bell's work, or do not realize the great misfortune that loss of speech entails.

Professor Butcher, in his book entitled "Some Aspects of the Greek Genius," has said that the great difference between education among the Greeks and that in our own time is their emphasis of the spoken word and our emphasis of the written.

Here we find a key to the difficulties under which teachers of speech labor. The whole attention of educational institutions in modern times is given to writing and to print. The library is the temple which is worshipped on the modern college campus. Libraries certainly have their place, but why should we not sometimes feel, with old Socrates and all the Greeks, the importance of living speech?

I once heard Dr. Graham Bell, at the time of his first public exhibition of the telephone, declare that while science had been directed chiefly to light in the past fifty years, in the next fifty it would be turned more, he thought, to sound. That was over thirty years ago. The turning of attention towards sound, in the living voice of the living man, seems to have been slower than Dr. Bell expected.

If Professor Melville Bell had made his discoveries in other departments of science, I feel assured that he would have reaped a great reward. The whole world would have risen to do him honor. But as it is, he never received even an honorary academic degree, so far as I know, from any university. I spoke of this once to an official of a university, but

it seemed to strike him with surprise. To my astonishment, he knew little about the character of Professor Bell's work.

The School of Expression once paid him the highest honor in its power and conferred upon him a diploma of honor, endeavoring to express in a few words that which all lovers of true work in speaking desired to convey to him. It was all that we as an institution could do, and the words spoken on that occasion by Rev. George W. Shinn, D.D., the President of the Board of Trustees, will long be remembered by those who listened to them:

"No institution can confer honors upon one who has made for himself so illustrious a name as has Professor Alexander Melville Bell; but the School of Expression, of which he was the friend and benefactor, can make a grateful recognition of his great services to the cause of the sciences and arts associated with speaking. He stands especially near this School, he was the teacher of our leader and the chief adviser in all the plans in the founding of this institution. Every official and student of the School feel the close relation we bear to him and recognize that we honor ourselves in conferring upon him the highest honors we can give. It becomes therefore, my pleasure, on behalf of the trustees and faculty of the School of Express-

sion to recognize the great benefits which Professor Bell has brought to the world, and to confer upon him the diploma of honor, as a simple acknowledgment of his discoveries and distinguished services to mankind."



WHILE I studied the principles of Visible Speech under his personal direction, and should like to speak upon points which he thought important regarding these, and which I think teachers have failed to realize, or which have been to my mind overlooked in visible-speech teaching in the deaf-mute schools, still I leave the consideration of this department of his work, and shall endeavor to say a few words regarding his ideas and methods of improving and developing natural reading. The primary aim of my studying with him was more to receive help for myself in subjects other than Visible Speech.

I recorded in a fragmentary way the hints given at some of his lessons. These were written out after the lesson, as in the rapid whirl of his illustrations, and of my endeavors to give right interpretation to passages, note-taking was impossible. It was my custom when alone to endeavor to practise the exercises and to meditate over the principles which had been suggested, and to keep more or less of a

record of what had been said. At the close of one lesson I find that I enumerated nineteen distinct criticisms which were given me during a single hour of instruction. Of course some one will say that I was an unusually hard case. This may be true enough, and still the nature of these suggestions proves the greatness of the master. His keenness of insight, his quickness to detect the least that was abnormal or could be better, his enthusiasm, and the definiteness of his methods, as well as his patience and perseverance, were simply marvellous.

The work of a teacher of a subject so subjective and difficult as Vocal Training or Delivery can hardly be indicated in print. The sudden suggestion, the constant varying of the point of view, the giving of a clause incorrectly or with the exaggeration of a fault in order to awaken the student to a realization of his own mistakes, the endeavor to awaken the student's consciousness of himself, or of the real meaning of his mannerisms, of his failures to present a truth correctly, of the fact that he has not received the right impression from a passage, or that his impression has no effect upon his delivery, — how can a teacher's method of

dealing with such subtle psychological problems be even hinted at in cold type? The look, the inflexion, the delicate hint, the peculiar touch upon a word, the illustration, the criticism,—in short, the living spirit of the truly great teacher who is called upon, as in Vocal Expression, to read the heart of his student and to make clear to the pupil himself his own failures to reveal his best self, can never be recorded.

It is for this reason that Delivery — the right use of the voice, articulation, correct methods of breathing, faults of inflexion, and all the subtleties of Vocal Expression — must be taught by a living teacher. Printed words can give only a remote hint; and those who boast "I have never studied with any one," may have knowledge in this direction or that, but I have never known one who did not have serious mannerisms and failures of which he was wholly unconscious.

This is not because Vocal Expression can ever be taught by imitation. Professor Bell, of all teachers I have ever known, was free from instruction by imitation. He would read sentences in all possible ways to awaken the student's dull perceptions. After reading a clause in

a peculiar way he would require the student to read it in the same way, but it was not necessarily the correct way that he presented. He was exercising the student's ear, seeking to produce an impression, even a sub-conscious impression, upon the student in relation to his breathing, voice, or speech. He was trying to make the student conscious of the nature of some fault or of some mode of expression.



OW can I give a picture of my old master as he sat before me a quarter of a century ago, with the searching look of those kindly eyes, open to the perception of every fault of breathing, with that quick ear to detect the slightest mistake in articulation or melody, with that great mind alive to every failure to perceive the depth of meaning! How can that subtle voice, that marvellous ear, that deep insight into the subtlest action of the mind, that power to reproduce every possible shade of correct and incorrect action in speech, — how can such a picture, such sacred memories, be even remotely hinted at in words?

As the best means of introducing this great Master to those who never had the privilege of meeting or knowing this embodiment of all a teacher should be, and also of awaking the memories of those who, like myself, sat at his feet and shared the great blessing of his instruction, I shall try to record a few random phrases from my old note-book, endeavor-

ing, in some cases, to supplement from memory his words and suggestions made twenty-five years ago.

The hasty notes of a student are rarely correct; they are mere hints; only now and then do they contain a direct quotation.

If these pencil marks constitute an imperfect record, what can be said of the memory after the lapse of twenty-five years? After the numerous efforts to interpret the same passage, under many circumstances, are not later realizations of its meaning apt to blend with what was said by the teacher?

Notwithstanding these difficulties, I make the attempt, and while the record may be imperfect, the original impressions were so deep that no later experiences could obliterate them, and to one who will use his imagination, and who understands the peculiar character of Vocal Expression, these hints may suggest something of his remarkable power and method.

Some of the more strictly personal suggestions are omitted, and as far as possible, those of a general character, applicable to all, have been chosen.

Professor Bell was the greatest teacher

of Emphasis I ever knew. He had rare insight into the meaning of an author, and also that true teaching intuition, or perhaps it should be called dramatic instinct, which enabled him to realize the student's imperfect mental grasp and its cause. Not only this, but he would suddenly spring upon him unexpected meanings, refer immediately to analogous passages in other forms of literature, and illustrate the power of an inflexion to convey definite meanings. He would also suggest various faults in order to awaken by opposition and contrast the right conception.

His power of analysis is illustrated in his different books, published by the Volta Bureau, Washington, D. C., especially in "Principles of Elocution" and "Emphasized Liturgy," which furnish most important aids to every one desiring to understand the peculiar value of Emphasis in Vocal Expression.

Fine, however, as his written words are, they cannot reproduce the living voice of the teacher, or his marvellous flexibility of mind, or adaptation to the student. His method of teaching, his illustrative and suggestive tones, his waiting for the student's understanding of what is meant,

even his observation, to know whether the student's ear caught delicate discriminations and inflexions, could never be recorded in type.

I have often wished that he had written more of such analyses of poems and passages; and it would help materially to the understanding of this difficult subject if his pupils would reproduce from their remembrance suggestions of his regarding difficult passages of literature. My notes are imperfect. In printing them, I have simply done what I wish might be done by other pupils of our master.



SELECT first from my notes some points in Portia's speech on mercy, contained in the fourth act of Shakespeare's "Merchant of Venice," to illustrate his insight and discrimination into the meaning of Shakespeare.

The quality of mercy is not strain'd ;
It droppeth as the gentle rain from heaven
Upon the place beneath ; it is twice bless'd ;
It blesseth him that gives, and him that takes ;
'Tis mightiest in the mightiest, it becomes
The throned monarch better than his crown :
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings :
But mercy is above this sceptred sway ;
It is enthroned in the hearts of kings
It is an attribute of God himself
And earthly power doth then show likest God's,
When mercy seasons justice Therefore, Jew,
Though justice be thy plea, consider this, —
That in the course of justice, none of us
Should see salvation ; we do pray for mercy ;
And that same prayer doth teach us all to render
The deeds of mercy.

" It blesseth him that gives, and him that takes." I have heard public readers,

and even illustrious actresses, render this line with the emphasis upon "takes," or at least with as much emphasis upon "takes" as upon "gives." Professor Bell said that the only emphatic word was "gives." What is Portia's purpose? She has Shylock in mind, and would naturally accentuate the sentence in such a way as to indicate to him emphatically that mercy would prove a blessing to himself. Stress placed upon "takes" emphasizes the blessing that would go to Antonio. Such emphasis is unnecessary, as it is implied in the very nature of the case. Moreover, to emphasize "takes" is to defeat Portia's object. Shylock is not in an attitude of mind to bless Antonio. Readers emphasize "takes" because they follow the succession of clauses, and hence lose the real point of the passage. Emphasis should express the thought, and not follow the sequence of words. The only point of the sentence is found in "gives"; what follows is a natural inference.

Again, in the same speech, Professor Bell emphasized "rain," not "heaven." Rain always comes from heaven. Is it necessary to assert the fact? If, however, you have the additional thought in mind that "heaven" means "God," and that

mercy comes from God, you may put an additional emphasis upon "heaven," but not otherwise.

Put your emphasis on the second "mightiest," not on "in." Why? Because emphasis on "in" suggests that the second "mightiest" is employed in the same sense as the first "mightiest." Emphasis on the second "mightiest" implies that the word is now used in a new sense, and this is the case.

Do not give too much force to "sceptre," whose meaning is almost the same as "crown." A peculiar rising inflexion may be given to the word, which will assert its identity with "crown."

The word "God" should receive a falling inflexion, and "himself" the same inflexion. To give a rising inflexion to "God" and a falling inflexion to "himself," as many do, is to render the clause meaningless.

Give strong emphasis to "prayer," and to "render," not to "deeds." To emphasize "deeds" implies that prayer is only words, and this weakens the force of the passage. The true antithesis is between "praying for mercy" and "rendering it." Hence, "render," according to Professor Bell, "is the emphatic word.



ANY other illustrations of Professor Bell's insight and careful discrimination could be given. I present only a few examples. Note the comments on the following passage from Wordsworth's "Tintern Abbey":

"Therefore am I still
A lover of the meadows and the woods,
And mountains ; and of all that we behold
From this green earth ; of all the mighty world
Of eye, and ear, — both what they half create,
And what perceive."

What is the emphatic word in the second clause? Generally the word "earth" is accentuated by students as the central idea. This suggests that this clause is a summary of the preceding. Professor Bell thought that this was wrong. If Wordsworth had meant this he would have used "on," not "from," "this green earth." Accordingly, he emphasized "from" in a way to suggest clouds, sky, and stars. The first clause, according to him, referred to objects on the earth, and the second to objects seen from the earth.

In response to the suggestion that this might be too ingenious, he said: "Whether true or not it affords a striking illustration of the power of emphasis. There can be no doubt that emphasis on 'from' suggests this meaning." This illustration shows Professor Bell's spirit. He was not anxious to give the student his interpretations, but to awaken insight into the nature of the emphasis or to cause a student to realize the peculiar force of a phrase or of a sentence, and especially of a modulation of the voice. No student was asked to accept his opinions blindly. The student must perceive correctly the peculiar nature of a given emphasis, and thus become a law unto himself in revealing his own interpretations. If the Professor's view was not accepted he simply smiled, required the student to render the clause in both ways, and asked him for a statement of the difference.

The poem just mentioned contained another difficulty regarding proper emphasis, which is found in the following passage:

"These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye ;
But oft. in lonely rooms, and 'mid the din

Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart ;
And passing even into my purer mind,
With tranquil restoration : — feelings too
Of unremembered pleasure : such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered acts
Of kindness and of love ”

We have here “unremembered” twice in the same sentence. Professor Bell, in the first “unremembered,” emphasized the syllable “un,” because in the previous lines the “remembered pleasures” are recognized, those which are “felt in the blood,” the “heart,” and in the “purer mind”; that is, not in the feelings, but in abstract thinking. In the first “unremembered” the author passes over to the unconscious influence of natural objects, to those emotions the sources of which are unknown. By this emphasis Professor Bell brought out the real antithesis and meaning of the passage. The second “unremembered” is used in a general sense, and is not emphatic.

The following lines from Goldsmith’s “Village Preacher,” an extract from his “Deserted Village,” illustrates one particular point in Professor Bell’s method

of teaching emphasis upon which he laid great stress.

"His house was known to all the vagrant train :
He chid their wanderings, but relieved their pain :
The long-remembered beggar was his guest,
Whose beard, descending, swept his aged breast "

To him "long-remembered" was very emphatic because the idea of "beggar" was implied in "vagrant train"; but this was an unusual beggar, a beggar that was well known to be a beggar. Emphasis must bring out the specific point of a clause. This emphasis gives the specific value and force of Goldsmith's words. To emphasize "beggar" results from a careless drift or indefinite mental action, which is often found in ordinary reading.

The discussion of this passage reminds me of the great humor of Professor Bell in teaching. "Be sure," he said once, "not to omit the 'd' in 'beard' (last line above), otherwise you will have 'beer descending,' a very different idea.

"Many meanings may be given by the manner of repeating: 'Half a league, half a league,' in Tennyson's 'Charge of the Light Brigade.' For instance, we may so read the words as to represent

the galloping of the horses. Second, we may so give the words as to suggest increase of intensity. Third, we may so give the words as to suggest the sense of continuity in the midst of danger.

"Even in the most explosive speech of a passionate character, such as that of Cassius, there must be an effort at self-control. Every man makes some effort to command his passion.

"In Hood's '*Bridge of Sighs*' do not read '*One more unfortunate*' continuously; otherwise, '*more*' may be so spoken as to qualify '*unfortunate*'. Pause after '*more*'.

"In the same way, do not make '*pure*' qualify '*womanly*'. '*Pure*' should be given with a falling inflexion, and then the word '*womanly*' added, after a pause, with another emphatic falling inflexion. This suggests '*all that is left of her now is pure, nay more, even womanly*'. Would not this require a comma after '*pure*'?"

Professor Bell had a peculiar way of reading another passage in this same poem. In giving the words "*sisterly, fatherly, motherly feelings had changed*."

He made an abrupt pause after "motherly," as if the whole thought was too much, and after this pause "feelings" was given with a strong falling inflexion.

"Two words connected by 'and' must be given as two ideas, not as one.

"When Cassius said to Brutus, 'You have condemned and noted Lucius Pella,' he meant two things. Shakespeare does not multiply words without ideas, as poor writers do. To give a rising inflexion to 'condemned' and a falling inflexion to 'noted' loses the force of Shakespeare's fine discrimination of words. Both should receive a firm falling inflexion. 'Noted' has the longer inflexion, which indicates that Cassius blames Brutus not only for condemning Lucius Pella, but for publicly exhibiting him as an example."



UCH suggestive sentences as follow on the next few pages would possibly be more interesting to the general reader if I could give the exact passage he was discussing. The principles involved, however, have innumerable applications and are very general. A moment's thought will bring up illustrations or sentences from good authors to which the principle applies which will make them far more important as food for meditation. The application of a principle by ourselves always gives added force.

Emphasis is the focusing of thought.

There are three causes of emphasis, which may also give rise to three degrees of emphasis:

First, emphasis is caused by the "differential of the thought;" that is, the word containing the new idea is emphatic.

Second, any word when contrasted with preceding word is emphatic.

Third, a phrase or word may be emphasized to suggest a more intense meaning or an unexpressed contrast.

Strong emphasis requires a pause either before or after the word.

Two emphatic words can never be brought together without a pause between them.

Antithesis must always be given with reference to what precedes, never to what follows. Sometimes a contrast is implied in a word, but this is suggestive emphasis.

The giving of a strong, salient inflexion to a word in such a way as to suggest a contrasted but unexpressed idea is not common, but very important.

There may be such a thing as a positive negative. We often very earnestly affirm a negative statement.

Nine out of ten emphatic words have a falling inflexion. Whoever asserts nearly always uses the falling inflexion.

Let the voice climb, as up a ladder, to the emphatic word, give this a salient falling inflexion, and then come down while making the successive words a ladder of descent.

Never allow the voice to go up and then come down, or down and then up in the same clause, or before reaching the emphatic word, or in a subordinate clause, or before the emphatic part of a sentence.

Poor readers often make a falling inflexion on an emphatic word, and immediately contradict it by a rising inflexion on the subordinate words.

Stop completely after a falling inflexion, and then, after a long pause, add the qualifying words with the same inflexion on a lower pitch.

Many persons give unemphatic words on a monotone, without inflexion. Train the ear to great sensitiveness, so that this fault is readily recognized, and practise giving a definite inflexion to every word in a sentence.

The turn of a compound inflexion should always be on the accented vowel.

To get a compound rise, put a "not" before the word, also think a threat.

To get a compound fall, place "but" before the word.

The grammar of Delivery is fundamental and first needs attention.

In reading remember that a sentence has a subject, a predicate, and circumstantial clauses. All these must be distinguished by the voice.

The leading emphasis ought not to fall upon the circumstantial clauses, and never does if a passage is well written. In rare cases, however, antithesis may cause strong emphasis in a circumstantial clause; but this does not prevent emphasis on subject and predicate.

In order to develop consciousness of the force of grammar as it applies to the voice, give at first reading only subjects and predicates. Then ask questions for the auxiliary clauses, reading the subordinate clauses as answers to the questions.

Ask a student, as to each idea, when, where, how, and why, and lead him to give the right value to different parts.

Modulate clauses and show their relations to the central ideas they modify.

Always give the true value of conjunctions and words showing connection.

Be careful of all conjunctions which

connect clauses, — especially of disjunctive conjunctions. A pause is nearly always required after them.

Always pause after “though” and “but.”

Clauses which do not introduce a new idea, but are meant to qualify others, must always be made subordinate.

Separate words which belong to a preceding emphatic word from those which apply to the following one.

Inserted clauses must always be cut off from the rest of the sentence.

Melody in speech consists chiefly in giving the words the rising inflexion, in climbing a kind of ladder, so to speak, until the emphatic word is reached. This is given a salient falling inflexion from a very high pitch, and then the following subordinate words, if there are such, have the same inflexion, but short, and on a lower pitch. When the emphatic word is given a long rising inflexion it is rendered on a low key, and the subordinate words receive the same inflexion on a higher pitch.

One of the greatest faults in speaking is the running of words together. Make

persons who have this fault separate words and clauses from each other in reading. Persevere with this expedient until they realize the relation of specific words and phrases to each other.

Read only one idea at a time. Do not try to read the whole line or sentence, but give each idea successively. Presenting each thought in natural succession will bring repose and power.

Never read a passage as if you could see far ahead of you and had everything that you were going to say already "cut and dried." *

Speakers often seem to take pride in indicating that what they say is thoroughly prepared. This eliminates the modulation of the voice.

Every idea must be thought at the moment. This is the whole secret of good reading. You know nothing about what is coming. Refuse to know anything except the idea with which you are now concerned.

Give every idea as if it just at this moment occurred to the mind.

The running of one idea into another produces a plaintive effect in reading.

The meaningless drift of the voice upward and downward, without relation to emphatic words, is one of the worst faults. With many speakers and actors it vitiates any interpretation of the thought of a passage.

Take up pieces that you never saw before. Break them up into individual ideas. Give a definite inflexion and force to each phrase.

In order to correct the defect of the running of words and ideas together or the giving of clauses in a drift, cut off each clause and phrase by a long pause when you read, as if you were following the voice of another, and waiting for him to repeat the words before you express them. This will give you time to breathe, will tend to break up monotony, and will cause you to think before speaking.

One who breathes too seldom, or runs words together, should read with longer pauses.

Give every passage the greatest possible variety. Break it up into parts, some

clauses on a low pitch, and some on a high pitch, some rapidly, and some slowly.

Never allow yourself to get into a thoughtless drift.

The music of speech consists not in prolonged tones, but in their variety.

It is good practice for pupils to realize carefully and mark the emphasis of strong passages with the meaning implied or suggested; and then to read them accentuating the emphasis as much as possible.

Never mark inflexions if such marking makes the reader mechanical. In such a case mark only the emphatic words. Trust to cultivated instinct in giving right inflexions.

Always feel sure that you can mark every word in a piece if necessary, and make your reading more definite.

Read passages which have been marked, but only as a means of developing the power to make inflexions control the breathing or the voice, or train the ear.

Readers and speakers often suffer from sore throat simply on account of breathing too seldom.

To correct this tendency, read an animated passage, definitely presenting each clause, breathing for every phrase.

The practice for holding a full breath accustoms the chest to greater expansion, and is a helpful exercise, but it ought not to be too much exaggerated.

I have never had but one pupil able to reach ninety seconds in prolonging tones.

One Italian singing teacher, who produced great results in voice training, used "a" as in "awe" in training the voice. He said that this gave the greatest openness to the back of the throat. But most teachers use "ah."

The voice can be trained by the careful reading of animated passages, and by marking well the separation of phrases and the relation of clauses.

Try to consider the chest as an immovable box. Then be generous with your breath. Then the diaphragm must move.

If you breathe too seldom, hold the chest up actively, and do not interfere or constrict your breathing.

Passionate expression increases the number of breaths. Breathing after an

exclamation makes it passionate; for example, breathing after "O" in the following:

"O precious hours, O golden prime!"

The vocal organs must always separate after a consonant. Final consonants part into an open position, initial consonants into the following vowel.

During an emphatic clause the separation of the organs in the final consonant is always heard.

Put the accent upon the root syllable of the word.

Be careful of a final "d."

Do not lose the "t" in such words as "acts," and other words where the combination "cts" is found. Students should work carefully on this combination, for agility of the tongue. To omit the "t" is very apt to cause confusion. A young man in Aberdeen University made the astonishing prayer "that all differences of sex might disappear." He meant sects.

The explosive action of consonants is an important part of passionate utterance.

When producing exclamations with great indignation, as, for example, "I had rather be a dog!" the "d" and the "g" should be given with great decision. If the final consonant recoils suddenly, passion is suggested.

Do not omit the "y" element in "suit." The omission of this element in such words is an indication of lack of culture. So in "assumed."

In some persons passionate utterance is more apt to be nasal than normal speech. Nasality in this case seems to be caused by exaggerated movements of the face.

Fragments such as these give, of course, only a few aspects of Professor Bell's teaching. One element I may possibly have unduly emphasized, since it was this aspect of his work that was one of the helps to me in my studies to grasp the psychological basis of Delivery. But though, what I have given may be one-sided and reflect almost as much of the pupil as of the instructor, for this very reason it may indicate Professor Bell's power as a teacher.



N a former page, I said that to his pupils, Professor Bell was greater as a teacher than the stranger will suspect from his printed books, as clear, simple, and forcible as these are. But to all who knew him, he was still greater as a man.

It is very difficult to convey any adequate conception of the impression of his noble personality which lingers and will live forever in the hearts of all who knew him. How can any one suggest his dignity and repose, his never varying sympathy, his geniality and kindness, his constant cheerfulness and childlike joy.

A beautiful picture of his character is given us in the words of his most intimate friend during the last twenty-five years of his life, Hon. John Hitz, Superintendent of the Volta Bureau. Mr. Hitz was in constant touch with him, and can speak with authority:

"The filial devotion accorded Professor Bell by his immediate family was simply ideal, of a nature so perfectly exemplary and beautiful, that any attempt to speak of his family relations truthfully

would be invading the sanctity of a model home. All who have been privileged to be near him could not otherwise than become deeply sensible of the ennobling and refining influence of his wholesome personality. To sit at his board, and occasionally enjoy the elocutionary "bouts" between him and his accomplished brother, in which, at times, they were joined by his equally gifted son, as they bantered each other with recitations from Shakespeare, or other favorite dramatists and authors, not infrequently dialectic and in Gaelic, was an intellectual treat few mortals can ever have enjoyed with such recognized elocutionary masters as principals. The humor, prompt retorts, and fire that at such times would fly from one to another was something akin to an array of batteries emitting electric sparks, and would baffle accurate portrayal.

It can truthfully be said of Professor Bell that a kindlier face than his has seldom been seen, especially among so-called more thoughtful scientists. His optimism constantly made itself manifest by the evident delight he showed in embracing every possible opportunity in giving delight to others. The rare faculty of "making the best of everything" seemed spontaneous with him. While positive in his conceptions of the beautiful and true, uncharitable criticism seemed foreign to him. His mind seemed utterly free from malice, and bent on doing all the good he could. His sphere was one of marked content and radiant good-will. Although often earnest in mien, no one has ever been heard to say that they saw Mr. Bell really angered. Rage was foreign to his nature. He could calmly look

upon a furious storm, admire the force of wind and wave, and it seemed to harbor no terror to him. Scenes of unruffled wave, where steamer and sailing craft silently passed along on their errands of service to fellow-men, such as greeted him from his seat on the embankment in front of his residence at Colonial Beach, were equally if not more to his liking than the commotion of antagonizing elements. By nature he was averse to the boisterous, and courted rather scenes of silence and gentleness. To see him ensconced in his chair on the well shaded vine-clad veranda of his river-side home, at times reading and smoking, or watching the brooding, ever chattering sparrows he had encouraged to build their nests along the inner eaves, was to see incarnated content upon his countenance.

Always fond of domestic animals, in later years he more especially liked to keep pets, and loved to feed his dogs, birds, and fishes himself. In his city den or studio, he could while away hours patiently analyzing the speech of his parrot, and determining the notes of his canaries and mocking-birds, or marvelling at the ceaseless and graceful evolutions of the fishes in his aquarium. These pets, together with flowers of all kinds, not only afforded him congenial companionship and diversion, but also a constant, delightfully interesting study."



T WAS on the banks of the Potomac that I first saw his face. It was near the Potomac that he patiently sought to reveal to me my imperfections, stimulated me to work, and enabled me to feel his exalted and impersonal earnestness for the improvement of English speech. How easy it is to let the imagination pass down the stream and see the picture painted for us here by his most intimate friend!

The sparrows will come again and build their nests around the porch of the home at Colonial Beach. They will chatter and look for one who fed them and enjoyed their twitter, but the chair will be vacant. The broad Potomac will sweep on to the ocean, and the scene he so much loved will still change its hues in the morning and evening sunlight. Year after year the thrushes will come and sing to the opening flowers; but they will not see the happy face that once greeted them. Yet, though the voice we so much loved is silent, the great soul, with its high ideals and aspirations, its broad charity and love, is not

dead, but living, in a higher, broader sphere. His work will be carried on, and unborn generations will recognize him as the leader in his day and generation of vocal science, the one who established speech upon a broad scientific basis.

Those who honored and loved him will picture him in the beautiful surroundings of his summer cottage at Colonial Beach, and as we look out from his vine-clad veranda over the river which was the delight of his last years, with the change of only a few words our feelings are well expressed by Wordsworth's Sonnet on the River Duddon called "After-thought," written in memory of his sister:

I thought of Thee, my partner and my guide,
As being passed away — Vain sympathies !
For, backward, Duddon, as I cast my eyes,
I see what was, and is, and will abide ;
Still glides the Stream, and shall forever glide ;
The Form remains, the Function never dies ;
While we, the brave, the mighty, and the wise,
We Men, who in our morn of youth defied
The elements, must vanish ; — be it so !
Enough, if something from our hands have power
To live, and act, and serve the future hour ;
And if, as toward the silent tomb we go,
Through love, through hope, and faith's transcen-
dent dower,
We feel that we are greater than we know.

